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The Pine Cone Cymbal



BACH FESTIVAL

EIGHTH ANNUAL EDITION

The Trombones Gleam Again

By SUSAN PORTER

Six weeks after Pearl Harbor, while individual safety still seemed rather important to us and we wondered how Ocean avenue might look after an air-raid, I heard a man say:—"Of course we'll have the Bach Festival just the same. Suppose we are bombed, could we be doing anything better than singing Bach?"

He has the right to say so, that man whose voice is always part of the Festival. To be giving the best one has to the best one knows creates joy and calm, and from that joyous calm one might be ready to do particularly well the hard realistic work suddenly presenting itself. Contemplation of an ordered universe should keep one steady in a disordered world.

The Bach Festival is eight years old. Those first seven years, mysteriously supposed to be the most important and precarious in the life of a human being, and perhaps of an organization, are over, successfully achieved. Those who were happy enough to be in or near the movement from the first know how it grew, how difficulties arose and were met, how help and enthusiastic cooperation came in unexpected ways, and how a glowing conviction and a steadfast purpose carried the early dream into reality. Those are right who say that it will take more than Hitler to stop Denny and Watrous. Thank God for it.

The trombones will gleam again from the window above the auditorium entrance and the old chorals will float out into the mist or under the stars. Back stage the singers and the musicians will be ready to send their tones out into a great space where the impetus of no sound ever ceases. While I listen I shall remember that a hard-headed civil engineer in Oregon looked up from his calculations to say:-"Certainly it is possible now to etablish accurately the point in space where, granted proper receiving facilities, the vibrations set in motion by my voice at this instant, could be met and recorded."

The civil engineer and the composer seem to agree: it is an ordered universe. Let us listen to Bach again this summer and be made in our silent selves very sure of some thing, whatever may be the name we wish to give it.

THE CARMEL PINE CONE, Friday, June 28, 1935. Editorial. "With the impetus of this season's forthcoming Bach Festival, the day may well be approaching when Carmel will be recognized as one of the important west-coast centers of music."



The Heralding Trombones—Chandler Stewart, Sr., Alan Stewart, Donald Stewart and Louis Carpenter, whose instruments sound a half hour before each evening concert from the balcony window of the Sunset Auditorium, summoning the village to the music of Johann Sebastian Bach.

Never Have We So Needed Music

By GERMAINE WOLFSON

"There are no atheists in foxholes", it was said at Corregidor. No, and there is no one leaving a Carmel Bach Festival without renewed hope and faith in God and humanity. Was there ever a time in the history of the world when we needed this more? Just as the brave soldier at Corregidor needs prayer as well as a gun, so do we civilians need music as well as war-work. Without in any way neglecting the latter, can we not for one week infuse the inevitable chaos and hard work with an infiltration of the divine music of Bach, leaving us at the end of the week refreshed and calm and better able to carry on?

Though no longer connected with the church, as was the original music festival in Europe, we again lead up to the climax of the week in the performance of the beautiful B Minor Mass in the lovely old Carmel Mission, thus ending on a note which carries on the tradition of three centuries of music festivals.

Right in our midst, we are given a most unusual opportunity, that of obtaining a practical and

intimate knowledge of masterpieces which otherwise we might
never hear, performed by some of
the most prominent musicians of
the country, along with our own
local talent. The small rural festival has thus greater value over
the mammoth gathering in its intimacy and opportunity for details
such as lectures and demonstrations. It must be regarded,
without over-estimation, as one of
the most potent factors in the social and artistic life of the country.

Do you say it will be difficult to obtain transportation to the concert? I will shame you here and now. For know ye that Bach himself, when a young organist at Arnstadt, spent one of his holidays in walking to Lubeck—about 250 miles—in order to attend a music festival! Would it not be a great satisfaction to know that we in turn are overcoming difficulties to hear his music!

Let little Carmel, with the aid of those two people who have shown the remarkable courage to undertake this important feat, stand forth as an example. We thank Miss Denny and Miss Watrous, and we look forward to a week of great pleasure and inspiration.

The Time For The Feast Approaches

By ELEANOR V. SHORT Supervisor of Music San Jose Public Schools

As the time for the feast approaches, the eighth annual Bach festival at Carmel-by-the Sea, we pause for contemplation. Each year the presentations grow in understanding, in power and in reverent beauty. Although there are new faces always, among the participants, there is a nucleus of musicians from the peninsula and outlying points who have been with the festival from the beginning. It is the spirit of these that "leavens the whole." We who listen are aware that we are hearing more than the studied execution of Bach compositions. We are hearing the spontaneous, joyous outburst of those who, in devotion to the works of the great master, have met on common ground and have become one.

The fame of the spirit of this festival has spread rapidly. Increasing numbers of artists beg to be allowed a place on the program.

The world is frought with strife and care but as Charles Marie Widor, the great organist has said, "the music of Johann Sebastian Bach tunes the soul to a state in which we can grasp the truth and oneness of things and rise above everything that is paltry, everything that divides us." So in this time of war we turn to the feast that has been prepared for us as an expression of spiritual beauty and brotherly love. There are moments which I await with anticipation — the peaceful contemplative chorales sounding through the misty twilight, the great descending bass pattern in the opening of the Magnificat, the surge of the first Kyrie in the Mass at the Mission - these and many others. I rejoice that I do not await these alone, but that many share my anticipation.

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Carmel Ushers In Eighth Annual Bach Festival

Gastone Usigli, Life Force of Festival, Returns for Fifth Year

By DORA HAGEMEYER

Over and above everything else, the success of any musical event depends upon the conductor. He is the life force without which all would fall apart. From his inner conception of the whole, the material takes form, lives, and is made manifest. Upon his power of projection of this inner image, everything depends. All else is secondary, however important it may be.

This is the fifth year Usigli has conducted the Bach Festival in Carmel. Other fine conductors have given us memorable events, but it is to Usigli that credit must now be given for making the Festival what it is. To his tireless energy, his devotion, his enthusiasm, and, above all, his musical integrity, we owe the increasing excellence of this nationally recognized event.

Gastone Usigli was born in Ven-

votion that they are seldom attempted.

Usigli is already highly acclaimed in America. He conducted the New York Symphony in some 30 concerts and had his own Sinfonietta in San Francisco. He has performed more American works than any other American conductor. He was invited to conduct the San Francisco Symphony last March in the premiere performance of his own work, "Prometheus Unbound". This was received with great enthusiasm and promises well for the opus which he has just recently completed. Press comments everywhere claim him as one of America's great conductors. From San Francisco to New York he has reecived praise, but instead of quoting the words of others we would like to give our own simple expression of appreciation and to say just what

the work taking form beneath his hand. To that he sublimates himself and he expects his orchestra to do likewise. Tone, shading, volume, balance, accent, phrasing, rhythm, poise, mass, melodic line, the hundred-and-one aspects of symphonic stature receive full attention and awareness. It is indeed a concentrated training in musicianship which those who play for him receive in this short period of preparation. Many of them are students who go home from Carmel inspired and furthered in their chosen work. The effect of such complete devotion creates earnestnes and corresponding integity in those who come in contact with it.

When not at work Usigli is a friendly, energetic human being, fond of tennis, walking and readig. Behind a certain shyness which has often been misinterpreted as coldness, he conceals a warmth of sympathy and understanding. No better indication of Usigli's life and character could be given in words than reveals itself by a remark of his at last Sunday's rehearsal. May he forgive us for quoting it: "Do not laugh at your mistakes. Take them seriously. A mistake is a sacred event. It will be followed by a moment of exaltation. Only by our mistakes do we grow-but not if we take them lightly."

Nothing more is necessary to give an inner portrait of the conductor of Carmel's Eighth Annual Bach Festival. Let it stand as the unconsciously written signature of the man who is Gastone Usigli.



Gastone Usigli

versities, his newspaper activities, and critic's duties do not take every second of his time, Mr. Frankenstein has been more than busy organizing the Nineteenth Festival of the International Socity for Contemporary Music, scheduled to take place in Berkeley, August 1 to 9.

In his private life, Alfred Frankenstein is the husband of Sylvia Lent, the distinguished violinist. The two, with their idolized young son "Jonny", will have a cottage in Carmel during the week of the Festival.

Mr. Frankenstein lectures on Thursday, Friday and Saturday mornings. The Thursday lecture will be devoted to the Mozart program of Thursday evening, the Friday lecture to Bach and the miscellaneous composers, and the Saturday lecture to the B minor Mass. All lectures are held at 11 in the mornings at the Sunset school, and season ticket holders are admitted without further charge.

SAN FRANCISCO CHRON-ICLE, Tuesday, July 21, 1936. "Carmel took a second step to-

Does He Remember?

"Colonel Stilwell, who has recently been appointed as Military Attache to the American Legation at Peking, China, and leaves with his family for his post on the first of June, will give a talk on China, on which he is an authority..."

Such is a notice appeared in the Cymbal seven years ago. It goes on to announce that "Colonel". Stilwell has offered to give a benefit evening before his departure for the Monterey Peninsula Orchestra, now the Bach Festival ure, for the Monterey Peninsula that Stilwell's daughter, Winifred, has played with the second violin section during that year.

And a later news item reveals that \$125 was taken in at the benefit.

ward becoming the BETHLEHEM OF THE WEST tonight with the opening of the second annual Bach Festival. . . ." Alfred Frakenstein.

FESTIVAL OF FAITH

(Dedicated to Gastone Usigli)

Here where the green tranquility of pines
Enfolds the westward land-flow to the sea
The faith of Bach finds voice again, and shines
Unshaken by the world's catastrophe.
He starts a little line of running flame
That multiplies itself into a fire,
Until creation echoes with acclaim
To God alone; and earth becomes a choir.

Point if you must across the tragic waves
Where wreck and havoc ride the midnight air
And right itself is ceded to the wrong—
Truth is not mocked while yet the spirit braves
The chaos of negation to declare
Eternal order and undying song!

—Dora Hagemeyer.

ice about 40 years ago, and later became a naturalized American citizen. He has had a thorough musical training. He studied piano with the great Busoni and later conducted the Venice Opera for five years. This gave him the incomparable asset of first-hand knowledge of choral work and voice training. It is this experience that makes him invaluable in the performance of the music of Bach, for it is this choral aspect of this magnificent human achievement which places it apart from the work of all other composers. People from far and wide come each year to the festival in Carmel primarily to hear the great chorales and cantatas, for the performance of these masterpieces of the human spirit is so difficult and entails such endless labor and dehe means to us.

Usigli is a man consecrated to music. For to him it is more than an art. It is almost a religion. Existence revolves around it as around a central sustaining fire. Life is integral with it; it is integral with life. It is not to be treated lightly nor played with nor neglected. It is to be revered and held sacred. No devotion is too great, no work too arduous, no sacrifice too severe. A moment of perfection during a rehearsal will draw from Usigli almost worshipful expression of joy. His orchestra, his choir find themselves continually refreshed by his unflagging enthusiasm. He is never subjective; he is selfless. There is only one thing which is important to him during a rehearsal and that is the crystal-cut perfection of

Frankenstein Lecturer, Critic

One of the highlights of the Bach Festival, to which subscribers to the week of music look forward eagerly, is the contribution of Alfred Frankenstein, lecturer. Music critic for the San Francisco Chronicle, lecturer for the University of California Extension, and for special courses at Mills College and Stanford University, Alfred Frankenstein is a distinguished musicologist, with an irresistible, pungent humor that makes him one of the most popular lecturers in Northern California.

Mr. Frankenstein was "born and raised" in Chicago, graduating from the University of Chicago, where he taught music for three years. His newspaper experienc is vast, which is doubtless just one of the reasons why he is such a fascinating talker on the platform. He has been musical editor for Reviews of Reviews, was on the New York staff of the Chicago Tribune, not to mention contributions to many magazines. As private secretary to Hermann Devries of the Chicago American, Alfred Frankenstein added to his intimate contacts with brilliant personalities.

When his teaching at the uni-

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TERRY OCDEN

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Doris Ballard again comes as violin soloist to the Bach Festival, playing the A major violin concerto on the all-Mozart program of Thursday, July 23. Eight years ago, when Doris Ballard was a very young student, she played in the first violin section of the Bach Festival. For seven of the Festivals she has been a participant, and this will be her fifth year as concert mistress, leading the first fiddlers with her strong, sure bow, infallibly accurate, precise and controlled, always with flawless intonation.

New York, a pupil of Albert Spalding. Doris Ballard has reached the stature of mature artist, who is to be reckoned with among the young American violinists of the day. Her recitals and concert appearances in California the last two years have brought her consistent recognition as a sensitive, finished player, of brilliant technique and impressive style.

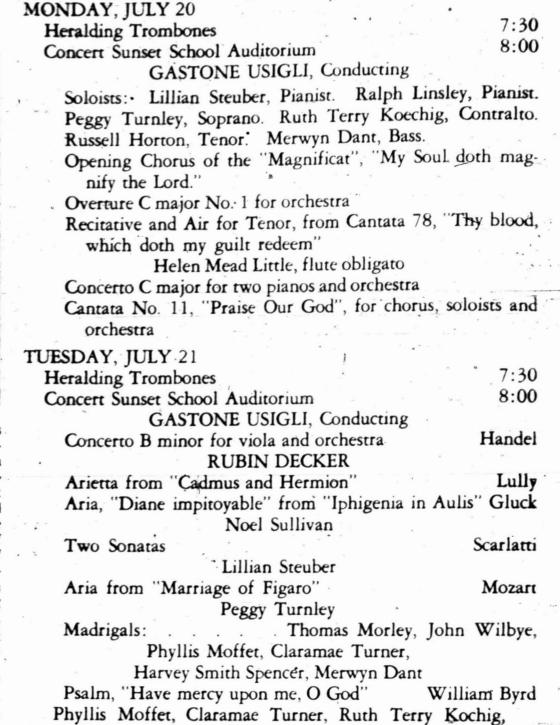
All who heard Doris Ballard zart concerto next Thursday.

Doris Ballard



A graduate of Juillard School of

as soloist in the Carmel Bach Festivals, will look forward to her appearance as soloist in the Mo-



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WEDNESDAY, JULY 22

_Organ Recital, All Saints Church at 3:00 and 4:00 P. M. Clarence Mader, Organist

Concerto in G major

Eight Variations on the Chorale, "O God, Thou faithful God"

Prelude and Fugue in G major

Chorale Prelude, "Jesus Christ, Our Lord and Saviour"

Two Chorales from the Orgelbuchlein

Prelude and Fugue in C major

Two Preludes from the Six Schubler Chorales

Fughetta from the Clavierubung

Toccata in D minor (The Doric)

THURSDAY, JULY 23

Lecture, 11 a. m. Sunset School. "Mozart"

Alfred Frankenstein

Heralding Trombones Concert Sunset School Auditorium

GASTONE USIGLI, Conducting

Eine Kleine Nachtmusik

Concerto A major for violin and orchestra

Doris Ballard

The Impresario

ERICH WEILER, Guest Conductor

Mme. Herz; Verna Osborne. Mlle. Silverklang, Margaret Engel. Mozart, Edgar Iverson. Buff, Merwyn Dant.

FRIDAY, JULY 24

Lecture, 11 A. M. Sunset School.

Alfred Frankenstein at 3:00 and 4:00 P. M.

7:30

8:00

Mozart

Mozart

Mozart

Organ Recital, All Saints Church Clarence Mader, Organist

Suite in F Major Trio in C minor

Fantasie in G major

Trio Sonata in E minor

Fugue in G minor (The Lesser)

Two Preludes from the Eighteen Great Chorales

Chorale, "Blessed Jesu, at Thy Word"

Prelude and Fugue in E minor (The Wedge)

SATURDAY, JULY 25

Lecture 11 a. m. Sunset School. "The B Minor Mass" Alfred Frankenstein

Brandenburg Concerto No. III in G major

Concerto E major for violin and orchestra

Inez Lauritano

"Coffee" Cantata, No. 211

Lieschen, Fern Sayre. Schlendrian, Merwyn Dant.

Narrator, Julian Lieban

Cantata No. 11, "Praise Our God", for chorus, soloists and

ofchestra

Peggy Turnley, Ruth Terry Kochig, Russell Horton, Merwyn Dant

SUNDAY, JULY 26

4:00 and 7:30 P. M. Concert Mission San Carlos Borromeo

7:00 P. M. Heralding Trombones

Peggy Turnley, Claramae Turner, Ruth Terry Koechig,

Russell Horton, Merwyn Dant

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Lillian Steuber



"Transforming into pearls all that she touches," Lillian Steuber, young, lovely, goes to the keyboard on Tuesday night to play the Mozart A major concerto for piano and orchestra. Miss Steuber is not only an American, but a Californian, receiving her early musical education in Los Angeles. At 15 she went to New York, studying four years with Josef Lhevinne. Since then she has had additional coaching with Egon Petri and Harold Bauer.

For so young an artist, the list of Lillian Steuber's recitals is astonishing. Successful concerts in the Eastern cities were followed by four-times-soloist with the Los Angeles Philharmonic; twice soloist under Sokoloff in the Philharmonic Auditorium, Los Angeles, and in the San Diego Bowl; three times soloist with the Werner Janssen Symphony; guest artist with the Barrere Little Symphony; three times soloist under Richard Lert, conductor; sonata recitals with John Pennington, first violinist of the London String Quartet; many concert recitals, chamber music appearances, recordings, radio apearances, etc.

Lillian Steuber has won her audience wherever she has played. The Christian Science Monitor wrote after a Boston recital. she played a program which might have taxed the mature powers of a Bauer or a Gabrillowitch . . . impeccable technique and irreproachable taste . . . " On the coast, Isabel Morse Jones wrote for the Los Angeles Examiner, "Temperament of a poetess . . . Magnitude, breadth, mellowness

Lilian Steuber plays twice on the Festival programs. On Monday night, she shares honors with Ralph Linsley, in Bach's concerto for two pianos and orchestra. Then on Tuesday night, on the miscellaneous program, she will be heard in the brilliant, enchanting Mozart A major concerto for solo piano and orchestra.

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Bach Festival History

By JANE MILLIS

began another important trend.

The whole of this work is lengthy,

requiring nearly four hours to per-

form. Each year more of the parts

for chorus, orchestra and soloists,

branched out with a program of

music by the sons of Bach, Johann

Christian and Carl Philipp Eman-

uel Bach, both important compos-

ers in their own right. This year

Alfred Frankenstein, music critic

for the San Francisco Chronicle,

made his appearance as lecturer

for the Festival. The 1939 con-

certs included the Brandenburg

concertos II, IV, and V, other con-

certs for Violin and piano, chor-

ales, cantatas and overtures. The

sixth. Festival added a program of

music by Bach's contemporaries,

Handel, Couperin, Scarlatti, and

Vivaldi. During this week in 1940

the Brandenburg concertos II and

III were performed, a peasant

cantata, a concerto for three pianos and orchestra, oratorios,

and the B Minor Mass presented

in the candlelit sacredness of

Last year, after the traditional heralding of the Festival by the

solemn trombones of Chandler

Stewart and his three sons, the

program of the Seventh Festival began, broader than the years be-

fore its musicians have learned

and acquired experience as the

Festival has matured. This Mon-

day night, Bach's Cantata, "Shout

for Joy, Ye Ransomed Band", rang

out in full tones from the chorus.

On Tuesday the program intro-

duced the music of English com-

posers, Purcell, Eccles, Byrd, and

Handel. One whole evening was

This year the Festival, now

celebrating its eighth birthday,

will open with the strenuous

chorus of Bach's "Magnificat". On

Tuesday the program will be

music of miscellaneous compos-

ers from Bach to Beethoven, and

on Thursday the program will be

on the music of Mazort. So the

festival which started as a strict

depth of musical interpretation.

devoted to the music of Mozart.

Father Serra's Mission.

The fifth Festival, in 1939,

all sung in Latin, are added.

Just as Carmel has grown almost beyond recognition of its founders, so Carmel's Bach Festival, dedicated to the preservation of a great musical tradition, has reached maturity. It has given Carmel some semblance of credence for its fame as the village of artists and music lovers.

In 1932, at the height of national economic depression, Dene Denny and Hazel Watrous brought to Carmel the Neah-Kah-Nie String Quartet, predecessor of the annual festival of the music of Johann Sebastian Bach, Surely Michel Penha, conductor of this little group of players, would hardly recognize the fruition of his work, for now Carmel's Festival is known throughout the country. Carmelites and their many guests look with anticipation to this week in July enthusiastically devoted to a great tradi-

Each year the Festival has broadened its scope. New artists are attracted and new local interest in the orchestra and chorus is aroused. Looking back over the concert programs, one is struck at first with the turnover in Festival artists. Many have given their music to Carmel and have received in return an over-reward of value in experience and things

The first Festival, in 1935, was a four-day affair. Conducted by Ernst Bacon and, for the Saturday concert, by Gastone Usigli, the Festival program was bold from its inception. Reviewers at that time spoke of the "magnificently combined festival orchestra and chorus, crying an inspired message". The program included such works as the Vivaldi Bach Concerto grosso, the "Gott der Herr" cantata, and arias from St. Matthew Passion.

The second Festival was conducted by Sasch Jacobinoff, from Philadelphia, who had taken part in the first Festival as violin soloist. In 1936 another evening concert was added but not until 1938 did the Festival offer seven concerts. The earlier programs lacked recitals o nthe organ, an instrument for which Bach wrote much of his music. The 1936 Festival included the Brandenburg concertos III and V, a pastoral for string orchestra, sarabandes and caprices, fastasie and fugues. Choral and orchestra works were presented. Bach's "Magnificat", a cantata for chorus, orchestra and soloists, and the great B Minor Mass were not introduced until 1938, in the fourth Festival.

In 1937, the Festival was again an all-Bach series of concerts, including the Brandenburg concerto III, a number of sacred songs, chorales, and fugues. It was in this year the E. Richard Wissmueller became the first organist for the Festival, John McDonald Lyon following as Festival organist for the next two years. In 1940 and 1941 Frank W. Asper, famed organist of the Salt Lake City Tabernacle, lent his talent to the Festival. This year Clarence Mader will present Bach's masterpieces for the organ. The third Festival was conducted by Michel Penha, who gave over his baton in 1938 to Usigli, conductor of Carmel's 1942 Bach Festival, the fifth under his guidance.

The fourth Festival, with its inception of the B Minor mass,

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Established, February 3, 1915 Printed every Friday at Carmel-by-the-Sea, California. Entered as Second Class Matter, February 10, 1915, at Post Office in Carmel, California, under the Act of March 3, 1879.

CLIFFORD H. COOK, PUBLISHER WILMA COOK, EDITOR

SUBSCRIPTION RATES: One Year - - \$2.00 Six Months - 1.25 Three Months - .65 Five Cents per Copy Member of California Newspaper Publishers Association, Inc. National Editorial Association Commercial Printing and Publishing Office on Dolores, between Ocean and Seventh Address: P. O. Box G-1 Phone: Carmel 2

Fern Sayre



Fern Sayre, soprano, is a newcomer to the Bach Festival. She will be heard in the madrigals on the Tuesday miscellaneous program, and at the leading soprano in the "Coffee" Cantata on Saturday. Other nights, Miss Sayre's high, true soprano will be heard in the chorus, in line with the policy of the Festival.

As soloist in the Bach B minor Mass in the Los Angeles Bach Festival for the past four years, and in Handel's "Messiah", Bach's "St. Matthew Passion", Brahm's "Requiem", Haydn's "Passion of Our Lord", Mendelssohn's "Elijah," Fern Sayre has proven herself as one of the more important sopranos of Southern Calicelebration of Bach has grown to fornia. She has had concert and include his great contempories. It radio appearances, and was the has reached maturity in spirit and soprano member of the Tudor Singers Quartet,

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Eric Weiler

Eric Weiler comes to the Bach Festival as guest conductor for the Mozart opera, "The Impresario", which is tipping the scales heavily for a Thursday night full house.

Many famous artists and personalities interesting for their unique achievement have come to Carmel. Eric Weiler will introduce the masters. To put it briefly, in a new field of revealing interest, the little known comic opera of Mr. Weiler's own words, "Since 1920 I have been collecting opera scores of unjustly forgotten comic masterworks, have made about 16 new English versions of shorter and longer operas, of which nine have been performed . . ."

Of one of these performances, Alfred Frankenstein wrote in the San Francisco Chronicle on March 2, 1942, "One of those things that happen once in a lifetime happened yesterday afternoon at the Curran Theatre when Eric Weiler's new English version of Rossini's comic opera, 'Bruschino the



Grouch', was given ... with Weiler's new text the obsolete opera is as gay and zestful as any operatic comedy. ... Weiler has refurbished the dramatic side of the piece with great intelligence and good taste, with excellent verse and spoken dialogue . .."

To go back to Mr. Weiler's special contribution-which the Festival is so fortunate as to share next week-continuing in his own words, "Since most of the old operas, written by the masters, contain some of the most wonderful music in the operatic field, the reason for their being forgotten is to be found solely in the stodgy, inept texts, which, in a foreign tongue are not understood by the audience as a whole. Music never grows old if it is good, but operatic conventions, plots, texts become dated quickly. It is therefore that I have written new texts for them, have abolished all secco-recitatives and replaced them with modern comic spoken dialogue . . But I have never touched the music, the comic situations, and have always endeavored to retain the spirit of the opera without vul-(Continued on page 9)

"THE "IMPRESARIO"—MOZART OPERA VERNA OSBORNE AND EDGAR IVERSON



"Verna Osborne's soprano, lofty and pure was all loveliness, all music". Such are a few of the comments Alexander Fried, music critic for the San Francisco Examiner, wrote after hearing Verna Osborne sing the solo soprano role in Verdi's "Requiem". Miss Osborne, who has the pure coloratura quality necessary for Mozart, sings the leading soprano part in "The Impresario", the Mozart opera which is to be presented on Thursday evening, July 23.

The musical gifts, musicianship and extraordinarily beautiful voice have won Verna Osborne unusal recognition in New York and in the San Francisco Opera and in the light opera season on the west coast. Of her singing with the San Francisco Symphony under the baton of Pierre Monteux, Alfred Frankenstein wrote, ". . She sang with the utmost taste, precision, clarity and musical comprehension, and in those few moments in which she could display a long singing phrase, one heard a very beautiful soprano."

Verna Osborne's singing will be one of the musical treats of the eight years of the Bach Festival.

Down from San Francisco for a visit with his parents, Mr. and Mrs. Russell Jones, was Arthur Jones.

The tenor of the Mozart opera, "The Impresario", which is an exciting feature of the Thursday Mozart program, is Edgar Iverson of San Francisco, Mr. Iverson was leading tenor with the San Francisco Light Opera Company for three seasons, and has done much radio work over N.B.C. and the Columbia networks, as well as appeared in many recitals. For the past six months he has been devoting his time largely to contributing toward the entertainment of the armed forces, keeping plays, revues and light operas in rehearsal and production. His tenor voice with its power, perfect intonation and rich sweetness of tone, will perfectly complete the Mozart quartet.

THE CARMEL PINE CONE, Friday, July 26, 1935. Editorial, "Last week Carmel experienced one of the greatest events of its history, which was also in a sense the planting of a signboard on the path of its possible future... No one could mingle in the happy throngs in the foyer at Sunset School, or with the rapt and reverent audience at Carmel Mission Sunday evening without sharing the festival mood conjured up by the music."

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Margaret Engel

Margaret Engel, soprano, sings the part of Melle. Silverklang in Mozart's opera, "The Impresario", which will be the climax of the all-Mozart program on Thursday, July 23. A graduate of the music department of Mills College, Miss Engel has appeared in many of Walter Herbert's opera productions around the bay, always with



great success. Her lovely voice, personality and ability as an actress make her much in demand for light opera productions.

Ralph Linsley, is the houseguest of the Misses Clara and Ella Kellogg.

Festival Committee

By VERA PECK MILLIS
Dr. and Mrs. Mast Wolfson
Mr. and Mrs. Carmel Martin

Miss Clara Kellogg
Miss Ella Kellogg
Miss Emily Pitkin
Mr. Harold Nielsen
Mr. W. W. Wheeler
Mrs. James Parker
Miss Agnes Williston
Miss Lydia Weld
Mr. Noel Sullivan
Mrs. Clay Otto

Mrs. Vera Peck Millis Mrs. Katherine MacFadden Howe Mrs. Frederich Ingalls

Why such a committee when everyone knows that Dene Denny and Hazel Watrous are the Bach Festival? Well, they called us into being. Their wise leadership foresaw the need of a community committee that would do two things: (1) relate the management more closely to the community; (2) and provide hospitality for artists during the time of the festival.

The committee is very modest about its attainment but in sharing some of the management's problems there has come an added knowledge of the worth of the whole enterprise.

Carmel will have its eighth annual Bach Festival this summer because these two women, Dene Denny and Hazel Watrous, were possessed of a dream and were will
(Continued on page 14)

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Clarence Mader



Clarence Mader, American organist, plays on Wednesday and Friday afternoons, at three and at four o'clock, in All Saints Church, the recitals being open to season ticket holders without further charge. Mr. Mader's programs will contain many Bach compositions not previously heard in the Carmel Festival.

This will be Mr. Mader's first appearance in Carmel, and his widely-heralded abilities will bring him an eager audience. Clarence Mader is well known in East and West as recitalist and composer. He has been featured as soloist in five national forganists, conventions, as well as in leading universities. He is especially distinguished for his Bach interpretations, and was selected to give an all-Bach recital as a memorial to his famous teacher, Lynwood Farnam of New York, the most honored Bach performer in America. He is, of course, a member of the Guild of organists, and has been recognized on the coast as outstanding. His "Make Me Merry", an oratorio based on old-English texts, received its premiere last year.

Julian Lieban



Julian Lieban, tenor, returns to Carmel for his second Bach Festival, and will be heard as soloist in the Byrd madrigals on the Tuesday miscellaneous program, and as the narrator in the "Coffee" Cantata on the Saturday evenings, with the democratic allfor-love-of-music principle that characterizes the Festival, Mr. Lieban will sing in the tenor section of the Festival Chorus.

The son of Julius Lieban, hailed by many as the greatest tenor buffa of his time, Julian studied at Harrow in England, Heidleberg in Germany, and the Sorbonne in Paris. His inherited love of muisc led the young tenor to the concert and operatic stage, and he made his debut in Pagliacci under Furtwaengler, singing next in Prague, Vienna, and in Covent Garden, London. Now resident in Southern California, Julian Lieban has been heard in "The Marriage of Figaro", "Martha" and light opera productions there.

Mrs. Louise Grigsby, Mrs. Katherine Lansdowne and Mrs. Nellie Leyman have moved to the Valley for the summer.

Rubin Decker

Rubin Decker, violinist, is one of those musicians whose interests in the world outside music have broadened the academic student into the mature artist. His jottings down of activities and experiences reads so interestingly that we incorporate them here, just as they were sent to the Bach Festival Management.

"I was born in Cleveland, Ohio. . . . In 1932 our high school string quartet won the National High School quartet contest, Also played a series of programs on the newly opened station WGAR. Then to Interlochen Music Camp in Michigan, where our quartet was coached by Vladimir Bakaleinikoff. Refused a scholarship to Eastman School of Music, to attend Transylvania College and the University of Kentucky on a scholarship, where I received my B. A. While there, had my own dance band, opened a new radio station, and taught violin and



viola at the college. Took a year leave between my sophomore and junior years to study viola in New York with the violist of the Manhattan String Quartet, who is now a member of the Roth Quartet. Returned to Kentucky, where I received my degree in English and Drama in '38. Went West after graduation, spending the summer travelling through Arizona, where, in Phoenix, I tried to organize a community theatre group.

"Returned East in the fall to play with the Indianapolis Symphony Orchestra under Fabien Sevitsky, where I also found time to do some book reviews for Bobs-Merrill Publishing Company. I played three seasons in the viola section of the Indianoplis Symphony. Another summer was spent in manufacturing fluorescent light fixtures in Cleveland. Last summer I was invited to join the Leopold Stokowski All-American Orchestra, touring the U.S., Canada and Mexico. Returned to Los Angeles, which has been my home for the last six years.

"Since last fall I have been a member of the Werner Jansen Symphony, which is playing at the Festival in San Francisco in August. Am also playing viola with the McCarthy-Peet String Quartet. . . .'

Rubin Decker will be heard as soloist in the Handel concerto for viola and orchestra on the Tuesday miscellaneous program, and will head the viola section of the Festival Orchestra. He takes the place of Jules Salkin, first viola of the Indianapolis Symphony.

Ralph Linsley



Among the several Festival participants who return from year to year, none receives a warmer welcome than Ralph Linsley, pianist. "The Festival could not go on without Ralph", declares the Denny-Watrous Management, while Gastone Usigli conductor, says, "Without Ralph at the piano, everything would collapse.'

Ralph Linsley is one of the few precious people for whom there is no substitute. He is a pianist, one of the very best accompanists on the West coast. Witness his accompanying Albert Spalding, Maurice Marechal, Cornelius Van Vliet, to mention but a few of the artists with whom he has toured. In Pasadena he is, as in the Bach Festival, the official pianist of the, Bach Society, and an indispensable assistant to Dr. Richard Lert, conductor. He is also pianist for the Pasadena civic chorus and assistant conductor of the American Music Theatre, which has recently scored such outstanding success with "The Marriage of Figaro" and "The Barber of Seville."

He is the representative of the Denny-Watrous Management and the Bach Festival in the South,

On opening night-next Monday-Mr. Linsley will appear as piano soloist, playing with Lillian Steuber the concerto for two pianos and orchestra in C major.

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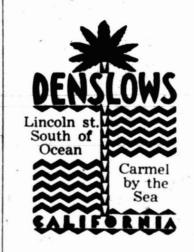
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Ruth Koechig



Ruth Terry Koechig, contralto member of the Festival Vocal Quartet, is among the artists who will receive a warm welcome as she returns for her third year with the Bach Festival. The vivid, radiant-voiced "Terry" writes from her home in Beverly Hills, "It hardly seems real that the long and eagerly anticipated Bach Festival time has rolled around again-and that in a few weeks we will all be together again . . .! was thrilled beyond words to learn that you were actually going ahead with it and all your plans in the face of trying conditions which could not help but be reflected somewhat in the conditions surrounding such a big musical undertaking. However, I know that every one concerned will want to work harder than ever and feel keenly each individual responsibility in making the message of Bach's music ring

Only a warm, real person like Ruth Terry Koechig writes so fervently about singing Bach, and her rich, velvety mezzo-contralto truly "rings out", thrilling her audience and holding them in a spell which lasts long after the music ceases. Miss Koechig has sung for four seasons with the Hollywood Bowl Grand Opera, appearing in "Die Walkure", "The "La Traviata", Bartared Bride", and "Lohengrin". She has been soloist with the Los Angeles and Pasadena Symphonies, toured the midwestern and South Western States as well as the Pacific Coast, and is a staff soloist for the Columbia Broadcasting System, and a special recording artist for Metro-Goldwyn-Meyer and Warner Brothers. This last season has taken her to Chicago, Omaha and Nebraska for recitals, return engagements in the Redlands Bowl. and seen her in a number of joint recitals with Charles Wakefield Cadmon, to mention but a few of the activities of this popular and favorite artist of Southern California.

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Merwyn Dant

The Vocal Quartet, which is the. main vocal wheel of the Festival, has a new bass member this year in the person or rather voice of Merwyn Dant. Mr. Dant comes. from Los Angeles, where he is soloist of the First Congregational Church. He has been repeatedly soloist for the Bach Society in Pasadena, and has given numerous recitals throughout the South, and over the radio. His voice is rich and smooth, with the range of both bass and baritone, hence especially suited to the singing of the high and low notes of Bach.

Praise of his voice and abilities runs high in the press comments we have seen. He will be heard as



the bass soloist in the cantata, "Praise Our God", on Monday, in the madrigals on Tuesday, as Buff in the Mozart Opera on Thursday, in the part of the father, "Schlendrian", in the "Coffee" Cantata on Saturday, and in the B Minor Mass on Sunday.

USO Pinch Hitter Is New Yorker from California

While Grace Lowers, Carmel USO director, vacations in Portland for a month, her place is being taken by Miss Vivian Osborn, director of physical education at Skidmore College, N. Y.

On her way out, Miss Osborn stopped to visit national parks all across the country, Zion and Grand Canyon among them, and she spent five days in Berkeley, her former home. A graduate of the University of California, she used to see Carmel on her vaca-

Before coming to the Carmel USO, Miss Osborn was stationed at the Merced USO.

Peggy Turnley

Those who have heard Peggy Turnley, soprano, predict that the Bach Festival audience will be enchanted with the remarkable beauty, power and velvety quality.



of her voice, while the radiantbeauty and personal charm of the young singer alone would win spontaneous response.

American, Californian, San Franciscan, Peggy Turnley, young as she is, has already received recognition usually accorded only to the artist of maturer years. She was invited this spring to sing the part of the "Countess" in the Mozart opera, "The Marriage of Figaro", in the Mozart Festival in Seattle, Sir Thomas Beecham conducting the Seattle Symphony. Of her performance there a leading critic wrote, "Vocal honors for the entire evening went to Miss Turnley. Her singing of the aria 'Dove Sono' was the most intense and moving work that has been done in Seattle in years. Possessor of a voice that reminded the listener of Rethberg at her best, Miss Turnley was accorded the most spontaneous applause of the evening."

Peggy Turnley will sing the same Mozart aria, with orchestral accompaniment, on the Tuesday miscellaneous program of the Festival. She is also the soprano of the Festival vocal quartet, and will be heard in the cantata, "Praise Our God" on Monday, and in the B minor Mass on Sunday. Among all the sopranos available on the coast, it was Peggy Turnley who was asked to sing the leading soprano part in Beethoven's "Missa Solemnis" with the Municipal Chorus and the San

Francisco Symphony in the civic

Russell Horton

The vocal quartet carries the great burden of flawless ensemble singing in every Bach Festival: Russell Horton has now for years filled the tenor place in the Carmel Bach Festivals. His singing of the "Benedictus" in the Carmel Mission a year ago was an experience of "golden tone" never to be forgotten.

This year Mr. Horton will be heard not only as soloist in the "Praise Our God", Cantata No. 11, on the opening night of the Festival, and in the B Minor Mass on



Sunday, but will also sing an ariain the Tuesday miscellaneous pro-

Russell Horton not only has that rare thing, "a beautiful voice of true tenor quality", but he has the training and background of experience necessary for a mature performance. He has sung in a moving picture with Grace Moore, has sung as solist with the Los Angeles Philharmonic Orchestra, with the American Opera Com-

auditorium, San Francisco, and later asked to do the same part in Los Angeles with the Los Angeles Philharmonic.

Eric Weiler

(Continued from Page Seven) garizing it. . . .

In other words, when the Mozart program comes off next Thursday, we shall hear one of Mozart's rarely heard lesser comic operas, IN ENGLISH, with the situations clearly defined by dialogue, and every note of the utterly enchanting music intact. Eric Weiler himself will conduct his four singers, and it is prophesied that "one of those things that happen once in a lifetime" will happen again.

Eric Weiler is not only musician but scholar, and what is more rare a wit. Lincoln Steffens would have delighted in him. He is an excellent violinist, a member of the San Francisco Symphony since 1919. He has conducted, taught, studied, collected, browsed through libraries. For a space of time he collaborated with Walter Herbert in the latter's light opera productions. But first and last, Mr. Weiler's aim is to "rescue from oblivion this lovely music . . by rewriting the texts (where that is necessary), putting them in English . . . to make the general music public opera-conscious, and tocreate real opera in English.'

CARMEL PINE CONE, Friday, July 31, 1936 By Thelma Miller. "It was a great experience!" That is the verdict of Director Sascha Jacobinoff, of the impresarios, Dene Denny and Hazel Watrous, of more than a hundred people who participated in one way or another, and of the hundreds who attended the five concerts of Carmel's second annual Bach Festival."

pany in such major roles as Cavardossi in "Tosca", and as Alfredo in "La Traviata", with the San Francisco and Los Angeles Opera Companies, in the Redlands Bowl, and in oratorio and concert recitals throughout the Middle West. When he is not on tour, Mr. Horton is soloist for the Fifth Church of Chirst, Scientist, Los Angeles.

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Claramae Turner



Claramae Turner, contralto from San Francisco, has, according to Maestro Usigli, a voice of astonishing range and power. Miss Turner will be heard in the madrigals on Tuesday, and on other nights will sing with the chorus.

Miss Turner is the alto member of the San Frnacisco madrigal group, and so is richly trained for the intricacies of madrigal singing. She has sung with the San Francisco Opera for two years, and is soloist for St. John's Church in San Francisco.

Soli Deo Gloria

By NOEL SULLIVAN

For seven successive year the Bach Festival has taken place in Carmel each July, and it is interesting to consider the internationall picture during this time as background for this great musical event.

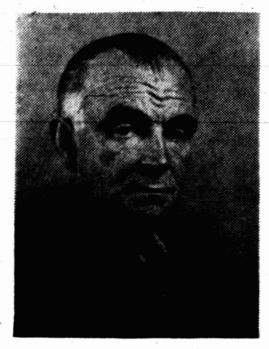
In 1935, the Italian legions had invaded the helpless people of Ethiopia: imperialism starting on its way towards further victories. The summer of 1936 found the world torn and aghast by the Spanish Civil War. A year later Japan had unprovokedly marched ner armies into China, thereby starting a conflict that still endures. In the Spring of 1938 the annexation of Austria was achieved with little inernal struggle and no world protest. The cornerstone of the foundation of a Nazi world was at that moment formally laid in Europe. The 12 months that followed brought us the tragedy of Munich and the seizure of Czechoslovakia. Although none of us realized it, three years ago at this time we were on the eve of the outbreak of a cosmic catastrophe: World War II, as it has since been called.

Before the trombones sounded again in Carmel, in 1940, the map of the continent had been completely changed. Poland, Scandi-

Noel Sullivan

Wherever music is to be heard, there you will see Noel Sullivan. If it be the music of a young amateur, Mr. Sullivan is there to encourage the young artist. If it be the work of the mature, proven performer, he is there to listen, always with "ears to hear."

Noel Sullivan has studied music since he was a child, not only voice,—which is his own special instrument,—but piano and organ as well. Since the first Bach Festival in 1935, Mr. Sullivan has been a soloist on the Bach Festival programs, singing a group of songs with orchestral accompaniment. This year his bass voice will be heard on the Tuesday miscel-



laneous program in songs of Gluck and Lully, which have been personally orchestrated by Gastone Usigli, conductor. An artist by instinct, sensitive and always with taste, Noel Sullivan's singing

navia, the Low Countries, and even France had fallen under the Hitler doom. By July 1941, the heartbreaking story of Greece and Yugoslavia and been added to the record, with Russia and it millions of people involved in the fight.

Who even then could have predicted what we behold today, with global warfare? Already for as many months as the years of the Carmel Bach Festival, our own country has been at war, mobilizing all its enrgies for the defeat of the invaders, conspicuous among which is the present setup in Japan, who, in appropriating a greater part of Asia, threatens even to supersede Hitler in his plans for a new world order.

Recorded history will paint a sorry picture of the world in the years 1935-42. Since the dark ages, civilization has met no such challenge and yet we here in Carmel have been privileged to listen uninterruptdly, in the music of Bach, to the very essence of an international language, the very idiom of peace and good will, whose immortal interpreter has left us in three short words the key to his vision: Soli Deo Gloria.

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Inez Lauritano



Inez Lauritano, violinist, will arrive from a busy season in New York just in time to play the E major concerto for violin and orchestra on the Saturday, July 25, program. Many New York critics have acclaimed Inez Lauritano as the finest woman violinist of the period.

According to "Who's Who in America", Inez Lauritano was born in New York City in 1910, studied for eight years with Ranieri, Toscani's concert-master; was then a pupil of the great Leopold Auer for five years; graduated from Juilliard School; studied further with Louis Persinger. She played a tour of the middle west when she was only six years old, appearing with an orchestra of twenty-four. She played in the Barbizon Young Artist Series, Louis Persinger himself accompanying her. She made her New York debut in Town Hall in 1932

is musical and eloquently noble in the spirit of the Festival itself. He has been a part of the Bach Festival since its beginning, and made signal contribution toward the Festival's growth and success.

Gracious, with a capacity for friendship that is as rare as a mountain trillium, a friend of animals as well as of men, an intellectual, with a fanatical devotion toward Freedom and Liberty, Noel Sullivan is a simple and humble lover of music.

Harvey Spencer

Harvey Smith Spencer, tenor, comes from Redlands for his second year as a Bach Festival participant. He sings in the madrigals on Tuesday, and will be part of the tenor section in the Festival Chorus.

Mr. Spencer had an operatic debut at the age of 16 under the baton of Aldo Franchetti. He has sung in concert, and over the NBC and CBS networks. He was winner of the tenor division of the Messiah soloists in the Pasadena Festival under Dr. Richard Lert. He is tenor soloist for All Saints Episcopal Church in Riverside.



under the auspices of the Naumberg Foundation. She toured the New England States, and later the South and middle west. She played at the Italian Embassy, with the New York Symphony, with the Stanford Symphony, and is engaged to play with Eugene Goossens' Orchestra this year. She is the only artist who has received the Naumberg award for the second time.

Inez Lauritano plays the celebrated and priceless violin, the "Wieniawski Guarnarius del Gesu", 1742, which was given her by Mrs. John Wank, of Santa Barbara, where the young violinist spends her summers.

Phyllis Moffet



Among the high, true sweet voices that will be raised to proclaim the glory and majesty of God in Carmel's Eighth Annual Bach Festival, none will be lovelier than that of Phyllis Moffet Phyllis sang with the Bach Festival two years ago in the chorus, and now returns, just graduated from Pasadena Junior College, to sing as a soloist in the madrigals in the Tuesday miscellaneous program.

Phyllis Moffet has already been recognized as one of the outstanding musical talents among the young singers of the Southland. She is a member of Dr. Richard Lert's opera group, and has appeared as soloist with the Pasadena Bach Society. She is a pupil of Carolyn Allingham of Pasadena, and is working for a music degree at Pomona, where she has won a scholarship.

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